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# Conducting Video Research in the Social and Solidarity Economy: Empowering the Cinderella Economy Towards Social Justice

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## ABSTRACT

This paper focuses on the potential use of visual research for the study of the social and solidarity economy, by presenting some of the methodological insights and challenges that arise for the use of video research in the study of such initiatives reflecting on the authors experience of the Living in Minca project. This paper contributes to advancing the debate on the use of non-conventional research methods and the impact that visual researchers can make by empowering small and local practices, which are part of the so-called ‘Cinderella’ economy towards social justice and reaching audiences outside academia.

## KEYWORDS

Cinderella Economy, Social and Solidarity Economy, Social Justice, Video Research, Visual Methods

## INTRODUCTION

Recent years have witnessed a growth in the use of visual research methods in the field of organisation and management studies (Bell et al., 2014; Meyer et al., 2013; Fele, 2012). It is often suggested that this growth is somehow related to the increasing importance of visual images in contemporary social and cultural practice (Heath & Hindmarsh, 2002). However, the relationship between ‘visual research’ and the ‘social and solidarity economy’ (SSE) has not yet been interrogated. The aim of this paper is therefore to present and justify the use of visual research, and video research in particular, as a method which can enable researchers within the SSE field to ‘push further into the felt, touched and embodied constitution of knowledge’ (Crang, 2003, p. 501).

The concept ‘SSE’ is used throughout this paper to refer to forms of economic activity that prioritise social and often environmental objectives, involving producers, workers, consumers and citizens acting collectively, driven by values such as solidarity, equity and democratic governance, fostering social cohesion and favouring decentralisation and local development. The sector includes cooperatives, mutual health and insurance associations, NGOs with earned income generated activities, fairtrade networks, community-based organisations and self-help groups organised to produce goods and services, associations within the informal or popular economy, and various forms of solidarity finance such as complementary currencies and digital crowdfunding, as well as sharing schemes associated with ‘the sharing or collaborative’ economy. Tim Jackson, in his 2009 publication, ‘Prosperity without growth’, introduces the concept of the ‘Cinderella’ economy<sup>1</sup> to refer to an economy

of smaller scale, locally embedded, which includes community based organisations and similar related activities that share both social and environmental goals, and which is often ignored in the market.

In this paper, we set out a case for how applied video research as an innovative visual method can be used not only to create 'new' knowledge accessible to wide and diverse audiences, but also to enable social justice<sup>2</sup>, providing visibility to those that are excluded by empowering small and local practices, which are part of the so-called 'Cinderella' economy. This paper presents some of the methodological insights and challenges that arise for the use of video research in the study of social and solidarity economy initiatives (SSEIs), by reflecting on the Living in Minca project. This project was conducted over a three-year period (September 2013 to November 2015) with the express goal of exploring local small SSEIs around the world. A multiple video case study research design was chosen for the purpose of capturing rich descriptive contexts and gaining a picture of the diversity of such practices in Asia, Africa, America and Europe.

The following three combined elements are critically explored to provide an underpinning framework for enhancing growth in SSE video research studies. The first element incorporates a discussion of the benefits of using video research in general, and specific considerations that needed to be taken into account to prevent the misuse of video which emerged from our study. The second element is an appreciation of our research design and practice looking at the three main video research stages: preproduction, production and postproduction. The third element is a reflection of the ethical challenges and innovations in the dissemination of data when using video research as well as the impact created with our research by empowering 'the researched' and reaching audiences outside academia. In so doing, examples will be illustrated to help readers gain a better understanding of the elements discussed.

### **The first element: Benefits and Considerations for the Use of Video Research**

Video research can be created 'in the field' by both researchers and/or the researched, and can also be gathered from secondary sources. As Jewitt (2012) highlights, video data have particular qualities and features that differ significantly from other kinds of data such as audio recordings or field notes. A key potential of using video to collect data is that it can support an exploratory research design or data-discovery phase (Rose, 2016). This is because video allows the researcher/s a small window into live realities that no other medium can provide, capturing actions and words as they naturally occur at a particular time and location (Pink, 2007a; Luff & Heath, 2012).

In general, video research allows more control over the data gathering procedures as well as more reflexivity (Barbour, 2014). Video can be 're-opened' for more analytical passes than some other forms of data collection; notably it can capture things that researcher/s might not have noticed at the time of being present, as well as being open to review and analysis by others (Fife, 2005). Video data provide the possibility to re-awaken the memories and experiences of both the researcher/s and the researched (Luff & Heath, 2012), serving as a valuable adjunctive tool in many types of research projects, as the participants can be invited to reflect and contribute to the different stages of the study (Schaeffer, 1995). Besides this, video research allows researcher/s and the researched to express themselves creatively and in doing so, enables them to express aspects of their experiences or emotions which would otherwise remain unsaid (Rakić & Chambers, 2011). It also allows the researcher/s to present the findings in non-conventional ways such as with a documentary, reaching wider audiences (Jewitt, 2012).

Despite the power of using video as an instrument for research, there are several issues that researcher/s need to consider to prevent the misuse of video research. The first issue to take into account is the importance of evaluating the objectivity of the research questions linking video data

to social theories and themes (Jewitt, 2012). With our study, we had to decide the data that had to be collected to address the research questions. For example, when we visited and conducted video interviews with stakeholders of an SSEI in Bethlehem (Alternative Tourism Group), we needed to re-address the questions to the focus of the study, which was about the role of the SSE to enhance solidarity tourism despite the researched wanting to focus predominantly on their socio-economic and political context. Additionally, the researcher/s need to become familiarised with the setting to make sure the data are understood in context as well as with the technology required for the data collection. To familiarise ourselves with the equipment used, we conducted a pilot study in Tanzania and received intensive training from a couple of our filmmaker friends, completed several free online courses on filmmaking and read extensive material both online and in textbooks about how to conduct a video case study research project and how to avoid production pitfalls. Despite this, we experienced some technological challenges while filming some of the case study initiatives. For instance, with the Good Market in Sri Lanka, we had difficulties to transcribe video interviews due to bad weather conditions and lack of knowledge about how to use the equipment under such circumstances.

Moreover, researcher/s need to consider whether video will be used as a sole method or in combination with other methods and determine which material should be given more attention. For our study, we decided to use a combination of methods to complement our video materials (interviews and footages) and that included secondary sources, photographs, observations and field notes (Prosser, 2000; Prosser & Loxley, 2008; Pink, 2012). Another relevant issue that researcher/s need to be aware of is the implications of using video research, mainly the fact that it is a time consuming research method as researchers often have to deal with a huge amount of data collected, and also have to decide which material to pay more attention to (Jewitt, 2012).

Finally, researcher/s need to consider ethical issues regarding the privacy of the researched and the legal implications such as ownership, dissemination of the findings and impact created (Marion & Crowder, 2013). For our research project, we raised the following question: what are we giving back to the researched? Some forms of giving back can actually strengthen those differentials, particularly if they reflect paternalistic dynamics of patronage or liberal approaches to charity. There are clear differences between giving back to our individual research participants and giving back in more collective or community-based forms. While it is absolutely crucial to respect the individual humanity of our research subjects and to be respectful, open, and generous towards them (in the way that we should in any of our personal relationships), we strongly believed that we needed to bring a greater level of intentional awareness to the collective forms of giving back, making sure the consequences of using the camera were positive. We did this by informing the participants via email that the material recorded would be used to disseminate their work for academic and non-academic purposes. We also informed them that they could also use the short-videos for their own interest to communicate with their stakeholders or for marketing purposes. As an example of this, one of the SSEIs, GreenWays, used the video to apply for European funding. It is also important to highlight that a considerable number of SSEIs selected for this study did not have the resources to create their own videos and so they saw this as an opportunity to have a video they could also use for their own benefit.

## **The Second Element: Preproduction, Production and Postproduction Stages**

This section presents the different stages (preproduction, production and postproduction) of a video research project, reflecting on our experience with the design and practice of the Living in Minca project. Preproduction includes research design, planning logistical details such as who will be in the video, who will be involved, the equipment used and the initial shooting plan (storyboard and interview schedule). The production stage relates to the data collection. The postproduction stage includes data processing and analysis and putting all the pieces together.

### ***Stage 1: Preproduction***

#### ***Research Design and Plan***

The Living in Minca<sup>3</sup> project emerged from the desire to explore small and local SSEIs across the globe to provide visibility and generate action in favour of such practices as agents of transformation of unjust social, environmental and economic relations. The exploratory nature of this research project influenced our decision to choose case study research as the most appropriate strategy to explore and explain a contemporary phenomenon. As seen in Table 1, we used a case study protocol to plan ahead the different phases of the research project, which included the objectives, the units of analysis, the logic that links the methods of data collection to the objectives, the methods of data collection and the criteria for interpreting the findings (Yin, 1994). Fifteen countries were selected to represent the breadth of initiatives in the global North and South. This selection was based on there being limited information about the SSE in those countries, together with other practical considerations such as how receptive the potential cases were to participating in the study. For the planning, a general overview of the SSE sector was first undertaken through a review of the existing literature and policy documents, which included books, journals, policy reports and other publications and grey literature to construct a theoretical framework for the study. Then, a review of policy documents, journals, books and grey materials was completed in each of the countries selected.

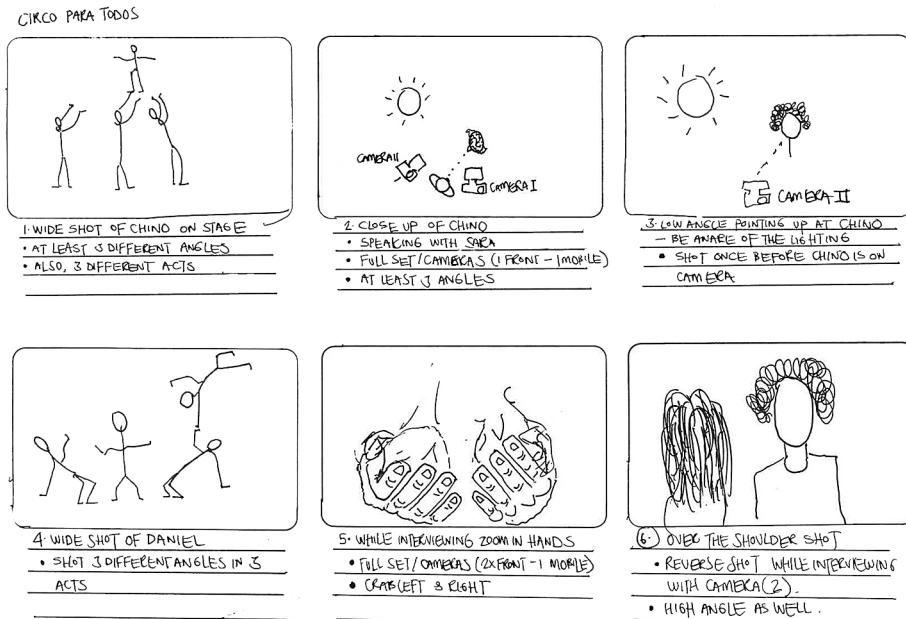
### *Contacting Initiatives and Preparing Interview Schedule & Storyboard Plan*

Thirty-four SSEIs were invited to be part of this research project as case studies. The key variables used for the selection of these initiatives were diversity in terms of their location, core purpose, activities, size and beneficiaries. As explained, case studies combine a variety of data collection methods including video interviewing, filming surroundings, secondary data, photographs, observations and field notes. Once the SSEIs accepted participation in our research project, we conducted an in-depth study of each of them looking at secondary data sources, including websites and online reports and notice of meetings to develop a deeper understanding of the selected case study examples. Additionally, we created a storyboard plan of each initiative, including all the shots that we needed, the people we would interview, the order, as well as how the visuals could interact with the script. An example of a storyboard plan with one of the case studies selected ‘Circo Para Todos’, a SSEI founded in Cali in 1995 to support disadvantaged teenagers, can be seen in Figure 1. We also developed an interview schedule to ensure consistency across the case studies. Questions were mainly related to the formation and development of these initiatives, in addition to their challenges, successes, future prospects and policy support received.

**Table 1. Case study protocol**

Phase	Criteria
Research Objectives	Deciding on the main objectives of the study: to explore the nature and conditions of SSEIs across the globe, their characteristics and environments.
The units of Analysis	Selecting the context: 15 countries selected for this project (United States, Colombia, Ecuador, Rwanda, Uganda, Iceland, United Kingdom, Spain, Poland, Slovenia, Palestine, India, Sri Lanka, Vietnam and Cambodia)
	Selecting the cases: multiple case studies (In total 34 SSEIs).
Linking Methods of data collection to the research objectives	Research Objectives were responded by the methods of data collection.
Methods of data collection	Mixed methods of data collection (Video-based fieldwork, observations and fieldnotes, photographs and secondary sources).
Data analysis	Analysis of qualitative data using content analysis for the case study selected.

Figure 1. A storyboard plan



## Selecting the Crew and Equipment

An important decision to be made was the crew and equipment required for the research project. This project was a product of collaboration between two visual researchers and a video editor that was later incorporated for helping us in the post production stage. There are wide ranges in video cameras, microphones, tripods, light kits, wind cutters and recorders that can be used to collect data and selecting which one to use is aligned with the research design. For example, small hand-held cameras are often chosen for studies that require mobility and detail. There are also cameras that are better to use for participatory video projects and larger cameras for projects where the researcher/s have the required skills and the locations are convenient. The budget available for the equipment is also an important consideration. Table 2 indicates the equipment used for the data collection (£2,300):

## Stage 2: Production

### Video Materials

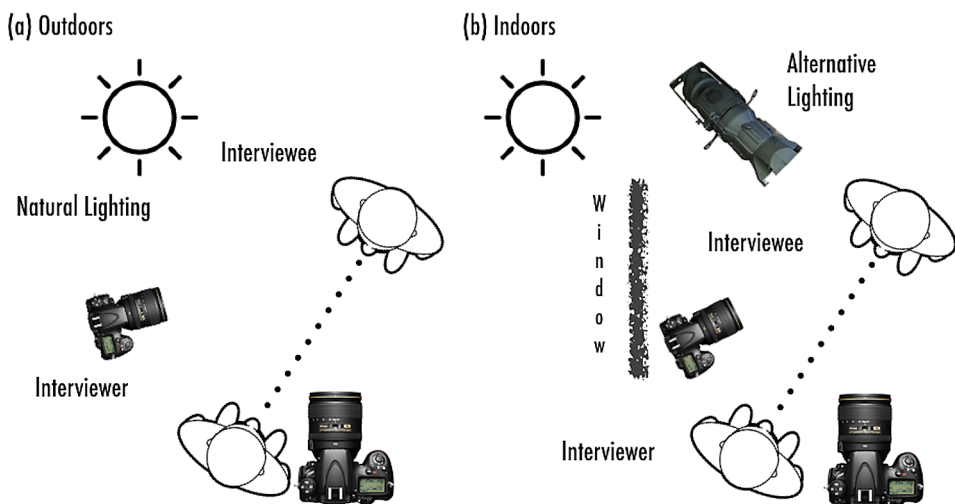
Video interviews were conducted with each of the SSEI stakeholders in the locations selected. These interviews allowed us to gather rich data and thick descriptions regarding participants' attitudes, opinions, values and stories (Jennings, 2001). In so doing, we used a two-camera setting, as shown in Figure 2.

Many participants can feel uncomfortable when being filmed. The kind of information obtained often depends on the nature of the interviewers' relationship with participants. For our research, some participants were at first reluctant to use the camera; thus two techniques were used to guarantee rapport with the participants prior to and during the research process. The first technique used was informal talks with participants before we interviewed them, informing them about the research project and then discussing their initiative in general (Figure 3). The second technique was keeping the participants' focus away from the camera by asking them to look at the interviewer instead of the camera. As Rakić and Chambers (2011) suggest, by making the participants feel comfortable and keeping the focus away from the camera, it is more likely a natural experience will be recorded.

**Table 2.** Equipment used for the data collection

Quantity	Description	Quantity	Description
2	Panasonic Lumix G3 16.1MP Compact System Camera	1	Tascam recorder DR-40 with batteries
2	Calumet 7300 Tripods with three-way Quick Release Head	1	Sennheiser HD 215 II Closed DJ Headphones
1	Calumet Microphone Tripod	1	Rode Deadcat Wind Muff Microphone Cover
1	Flycam Nano Steadycam Stabilizer	1	GoPro HERO3+ Silver Edition Camera/ Camcorder
1	Microphone RØDE NTG-2	1	Insten Head Strap Mount for GoPro Hero

**Figure 2.** Two-camera setting



An important aspect that we considered was communication with the participants as some of the stakeholders invited to participate in the study were not native English or Spanish speakers (the languages spoken by the researchers). This is a particular aspect to consider as the discrepancy in language and culture between participants and the researcher/s can influence the research results (Bryman, 2012). To solve this, we used local interpreters, most of the time people that were working with the SSEI selected, which also helped us with the transcriptions for the postproduction stage (Figure 4). An example of this can be seen with one of the video interviews we conducted in Rwanda with local artisans working for Azizi Life, one of the case study initiatives, where one of the staff members helped us with transcriptions. However, there are some disadvantages in using this approach. For instance, the translations given by the interpreters may alienate the meaning of the answer, or the cultural barrier (language in this case) may constrain a better understanding of the phenomenon. To tackle this, we used a participatory approach by sending the videos to verify the transcriptions to the stakeholders and people who spoke the language.

Real footages were also produced about the surroundings near the location of each of the SSEIs as well as the context where we were filming to get further information and enrich the visual materials (Figure 5).

*Photographs, Observation and Field Notes*



Figure 3. Informal talks with participants



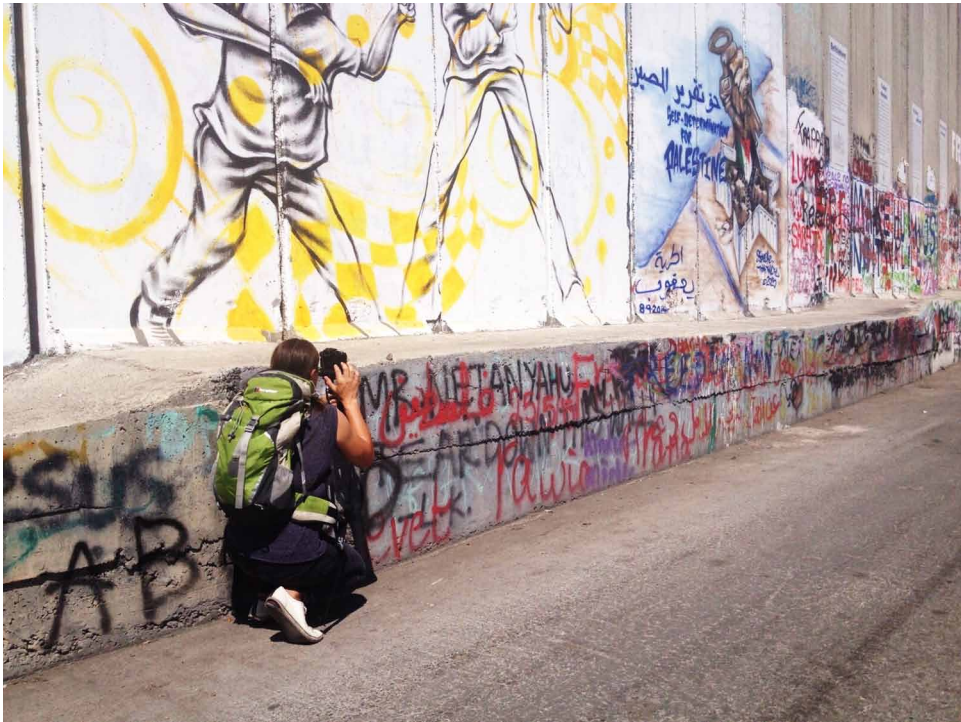
Figure 4. Using a translator



To complement and contrast the information obtained from video interviews, observations were conducted while visiting each of the SSEIs. This allowed us to highlight the discrepancies between what the interviewees said about the SSEIs and what the reality was in terms of what has been observed about it (Slack & Rowley, 2000). We collected information from observations taken in field notes from our general experience in informal meetings and conversations at each location (Flick, 2014). Photographs were also taken at each of the initiatives we visited. These materials were used for research analysis and for the creation of the short videos (Wiles, 2013). On several occasions, we



Figure 5. Real location footage



immersed ourselves inside by participating actively in some of the activities that were taking place at these initiatives. For example, we stayed two days with a local family in a homestay service facility, provided by a responsible tourism SSEI in Vietnam, Sapa O'Chau, founded by a Black Hmong lady to improve the life of the ethnic minority groups in the Sapa region.

### *Stage 3: Postproduction*

#### *Data Processing and Analysis*

There is no single process or method for analysing video materials that every researcher may follow (Pink, 2006). Whilst in some cases videos have been treated as realist representations of specific interactions and activities, in others they have been used as a symbolic representation of emotions, experiences, power relations and inequalities. In some cases, they fulfil both roles simultaneously (Knoblauch & Schenettler, 2012). For our project, some degree of analysis took place when the material was being recorded (production stage), as we had to make judgements about where to locate the focus of attention. Performing analysis with video is an iterative process that involves moving back and forth among the process of video selection, one's evolving interpretations and hypotheses and a variety of intermediate interpretations for discovering, evaluating, and representing the video data for oneself and others (Derry et al., 2010). Table 3 indicates the five main phases of the analysis process for the case study initiatives, in which we triangulated our video materials with other data, including secondary sources, photographs, observations and field notes.

The first two phases of data analysis consisted of the familiarisation of the data by viewing all the material that we had for each case study and the creation of content logs. Content logs can be extremely useful for providing a description of major events that took place (Eisenhardt, 1989). A comprehensive content log of each of the case studies was created as a means of organising the

**Table 3. Phases of analysis for case study initiatives selected for the study**

Phase	Description of the process
1. Familiarisation of the data	Watching videos and other relevant materials (secondary sources, photographs, observations and field notes) for each case study
2. Creation of a content log	Creation of a content log with important elements of each case study initiative.
3. Sampling: Searching for relevant data (processing)	Selection of extracts that are relating back to the research objectives and literature.
4. Transcriptions	Creating transcriptions and noting down initial ideas.
5. Identifying and refining codes (coding)	Identifying and refining key codes that are relevant to the research objectives (spider diagram).

**Table 4. Content log created for the Brixton Pound**

The Brixton Pound		
<b>Description</b>	<ul style="list-style-type: none"> <li>- A Community Interest Company established in 2009.</li> <li>- Physical currencies (1£= 1BP) and mobile payment system.</li> <li>- Funding from NESTA, the New Economics Foundation, etc.</li> <li>- 4 staff members and +300 businesses participating.</li> <li>- Local Credit union involved as well as support from the local authority.</li> </ul>	
<b>Video Materials (Interviews)</b>	<p>Interview 1 (Engagement Manager, British male)</p> <p>Duration of interview (60 minutes).</p> <p>Verbal-Communication: He explained how the Brixton Pound started, the operations and impact created so far.</p> <p>Non-verbal communication: Confident, Passionate, Secure.</p>	<p>Interview 2 (Local business owner, Italian male)</p> <p>Duration of interview (30 minutes).</p> <p>Verbal-Communication: He explained how the Brixton Pound has supported local businesses.</p> <p>Non-verbal communication: Communicative, supportive, optimistic, expressive.</p>
<b>Video Materials (Footages)</b>	Footages of the Brixton Market and the Brixton area in general	
<b>Complementary Methods of Data Collection</b>	<ul style="list-style-type: none"> <li>- Fieldnotes were taken from our observations and experience using the Brixton Pound (2 pages). We included comments from informal interviews and conversations we had with the local community and the Brixton Pound users.</li> <li>- Several photographs were also taken of the currency, users and the area.</li> </ul>	
<b>Other Comments</b>	This case study project was conducted in May 2014.	

material. This provided us with important insights, as each medium represented interrelated but different types of knowledge about the same theme. As seen in Table 4, the Brixton Pound content log (a complementary currency in South London) included information on the spoken narrative and visual content of interviews (such as body movements, facial expressions and gestures), and other data from observations, photographs, field notes and additional footages.

For the third phase, and given the extensive amount of data collected over a total period of three years, it was necessary to reduce the data to material that was relevant to the research objectives (data processing). To facilitate and focus the analysis, we examined all of the video data and excluded any interactions where visual symbols and verbal elements were not relevant to the research objectives. We viewed and reviewed the video segments to look for data consistency with initial hunches. Approximately 60 hours of 'raw' videotapes, interviews and interactions were transferred to the MPEG Stream Clip programme, a free video converter, player and editor for Mac and Windows. We

repeatedly watched the videos, selected the material considered relevant for the study, read the field notes and examined collected documentation.

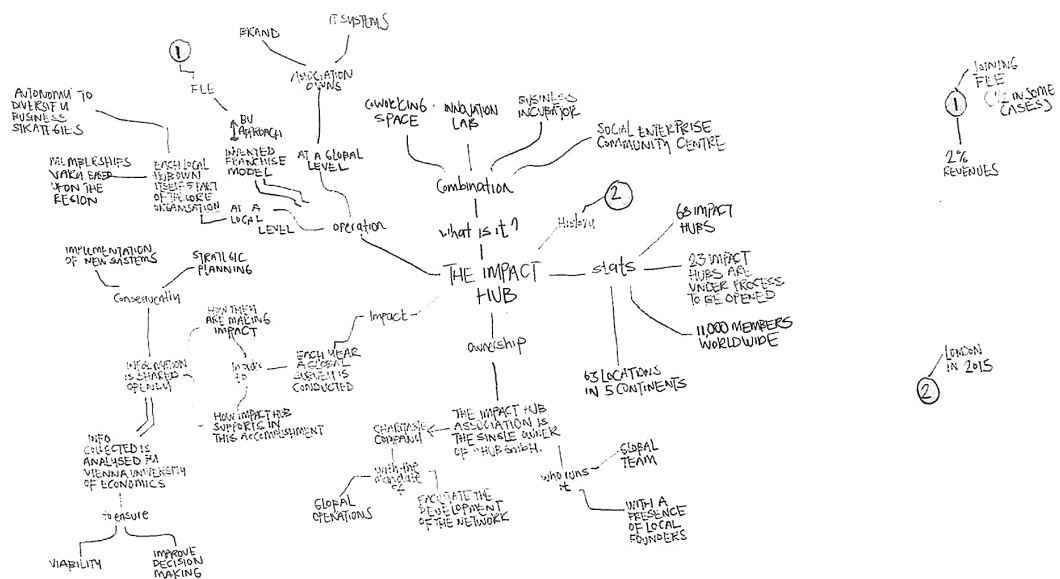
The fourth phase consisted of transcribing the material selected, and totalled 113 pages (Flick, 2009). The fifth phase was identifying and refining codes (Jewitt, 2012). Our data analysis followed an inductive coding process informed by the research objectives, in which key themes were identified from the data and were refined as the analysis evolved. This analysis was a recursive rather than a linear process that involved a constant moving back and forth between the entire data set, the codes and extracts from the data that we identified, and the data produced (based on the triangulation between video interviews, video shootings of surroundings, secondary sources, photographs and field notes taken from general observations) (Erikson, 1986). As observed in Figure 6, a spider diagram was produced for each case study at this stage to make sense of the links between the codes.

## Putting All Pieces Together: Written Case Studies and Videos

A writing case study theory-building style report was produced for each initiative (Yin, 1984). In doing this, we needed to discriminate between what to include and the wealth of evidence that would not appear in the written case study report (Gomm et al., 2000). A template was used to present each of the SSEIs selected for the project: background, characteristics of the initiative and context/environment.

Following that, short-videos were produced for each of the SSEIs. Final Cut Studio 3, a professional video and audio programme was utilised for the production of the video material. Having transcribed as well as translated (when needed) our archived video interviews, we drafted a post-shoot script for each case study. Each of these scripts would involve the best videos from every interview, attaching a narrative to what would otherwise be a flat series of interviews, and informing the postproduction process at large on how to assemble the overall sequence, pacing, where to cut and when to insert music, and so on. When needed, the videos were enriched further by the addition of stock footage – aerial shots, time-lapses, landscapes and so on. We took footages from online footage platforms, both paid (e.g., videoblocks.com and videohive.net) as well as those with free licensing under a Creative Commons Attribution (e.g., vimeo.com, vimeo.com, archive.org) and b-rolls (complemented footage) from independent filmmakers found in the public domain. Likewise,

**Figure 6. Spider diagram for each case study**



with regards to the sound and music, while we composed our own original tracks, we also included music beds from online websites (e.g., audioblocks.com).

The quality of the videos was important as SSEIs could benefit from using the videos for marketing purposes as discussed earlier. However, there was a risk in doing that as: it is time consuming and this could delay the publication of the material; there was a possibility in delaying the publication would mean the audience could get a different idea of these initiatives as the data were collected between 2013 and 2015; and subsequently they may have in fact made substantial changes in the years since the data were collected. To address this, both the written case study reports and the short-videos were sent to the SSEIs to ensure that the information was accurate, using a collaborative approach whereby we not only asked the leaders of these initiatives to revise and make suggestions to change the material created, but also, when necessary, to allow us the permission to use some of their more updated footages and include a disclosure section.

### **The Third Element: Ethical Challenges and Innovations in the Dissemination of Data**

#### *Ethics in Video Research*

Each format or genre requires careful consideration and planning with respect to implications that relate to research participants and audience/s and which, in fact, connects directly with visual ethics (Prosser, 2000; Prosser & Loxley, 2008; Pink, 2012). There are three main aspects that we considered during the process: (i) the responsible use of video, privacy and visual anonymity, (ii) project explanation and consent forms and (iii) participatory approach, dissemination and ownership. Although there is not one unique technique to perform the third element for researchers, we recommend these three aspects based on our experience and the rules in research and ethical issues related to privacy, anonymity and ownership, particularly as the research serves the purpose of social justice. For instance, advocacy can be dangerous for some researched projects. They were a few cases when researched participants refused to talk about politics because this could be detrimental for their projects. Also, there were death threats to some of the participants, as they were part of social movements against certain sectors. That is to say, there is a very fine line between visual research and journalism. The integrity of the researched participants must be the priority (Prosser, 2000; Prosser & Loxley, 2008; Pink, 2012).

The first aspect to consider is the use of material in which individuals are recognisable, or potentially recognisable, and the challenges this raises in relation to issues of anonymity and confidentiality (Wiles, 2013). This is particularly critical when working with children, where there are limits imposed on how they are visually represented (see Alan & Cullen, 2008). In fact, for us it was useful to follow the ethical guide line developed by UNICEF when reporting on children and young people. For our research, it was impossible and illogical to maintain the anonymity and confidentiality of the participants, but in some cases, we used some techniques to protect the researched participants in postproduction: pixelating faces, after effects and back lighting.

The second aspect concerns gaining informed consent for visual material (Pink, 2012). In our case, we were really clear in informing our participants about the project and explaining in detail what we would do with the data collected. We also stressed that they would have an opportunity to review the material before dissemination as well as use it for their own purposes. Additionally, written consent was obtained and signed copies were kept in our files. Moreover, when children participated in the research project, the consent form was completed and signed by the parent and/or guardian. For instance, with the Butterfly Project, a SSEI that trains up young people from the disadvantaged rural and urban areas in Uganda to become social entrepreneurs. Participants were at all times aware that they could stop the videotaping at any stage they felt uncomfortable and/or did not want to be recorded. On occasions where sensitive material was being discussed, we were invited to join conversations but asked not to videotape these interactions. On these occasions, we decided to incorporate field notes to ensure that we could record these interactions when we could not use the video camera.

The third aspect relates to the issue of ownership and the display and dissemination of findings, with questions around who owns visual data and who has the right to use, display and reuse the material. Video research data are frequently the product of a researcher-researched collaboration and so the ownership of images is not straightforward. It is important to inform the researched about the risks of disseminating the material, as once it is in the public realm, the researcher and the researched do not have control over how videos are read, and will struggle to prevent people using it for different purposes (Pink, 2012). It is very important to build knowledge with the researched and develop more inclusive, collaborative and holistic processes to produce knowledge. For our research project, we asked the researched to give us feedback on the written case studies and videos created and discussed the ways we would disseminate the material with the participants.

### *The Dissemination of Findings and Impact*

Inevitably, disseminating and using the final piece of work can be endless; hence, it is a very personal choice. As an example of this, our piece of research is published in the manuscript entitled 'Social and Solidarity Economy: the world's economy with a social face'. We also disseminated our work through several publications of journal papers, online reports, our blog, and press media articles, in addition to being a central part of a number of guest lectures, seminars and conferences. For instance, we presented some videos at a British Council Workshop Event organised in Manaus, Brazil in June 2016 to discuss poverty and inequality. Another example is a 4-day conference we organised at the University Nacional of Colombia '*Social and Solidarity Economy in Colombia*' in December 2015, where we invited Vicky Colbert, the founder of Escuela Nueva, a SSEI founded in 1987 to improve the lives of rural children through education, to speak about her project. Further, we incorporated some of our case study videos in a MOOC Social Enterprise Program launched in September 2016 that consists of three free courses at FutureLearn in a collaborative project between Middlesex University, the Jindal Centre for Social Innovation and Entrepreneurship and Living in Minca, and supported by the British Council.

To disseminate our findings outside academia, we uploaded the short-videos on our Vimeo and YouTube channels as well as including them on our Living in Minca website. A similar approach was used by the photographer Camilo Jose Vergara, the Rutgers University historian Howard Gillette, and Cory Clarke and Dean Di Simone of Interactive Design who created a website called "Invincible Cities" to include photographs and present their research about deprived communities in the USA (Rose, 2016). Moreover, some of our short videos were shown at international film festivals. For example, in September 2014, we presented the short video entitled "Struggling for Recognition: The Waste Pickers of Bogota" about the Waste Pickers Association in Colombia, at the annual Portobello Film Festival in September 2014 where the short was nominated as one of the best documentaries. Thus, these videos have been seen by academic and non-academic audiences in a number of countries. By disseminating these written case studies and their respective videos using different methods, we reach a wider audience, aiming to share the experiences of such initiatives to gain recognition.

One of the core aims of the Living in Minca project was to empower 'the researched' and give visibility to the 'invisible'. Nowadays, social media and the internet, if used responsibly and ethically, can be a very powerful tool for social justice. We identified that dissemination is crucial when both researchers and researched participants are happy with the final piece of work, for instance, by presenting a video that shows the advocacy work done by the acid attack women's Sheroes café in Agra, India, addressing cultural barriers (i.e. gender inequality and the caste system). In so doing, we believe we are visibilising small and local practices that are part of the so-called Cinderella economy towards social justice.

## **CONCLUSION**

This paper focuses on the potential use of visual methods in organisational and management studies by presenting a video research project to explore social and solidarity economy initiatives. This paper has presented some of the methodological insights and challenges that arise for the use of video research in the study of small and local practices, by reflecting on our own experiences with the Living in Minca project. Although we are aware of the limitations of this study, it is a multiple case study project conducted in three years across fifteen countries, we believe the experience is unique and has some ingredients that render it interesting for academic discussion about the use of video research. In the paper, three interrelated elements were examined, which we considered fundamental to enhancing and promoting the use of video research within the field of organisation and management studies, and particularly within the social and solidarity economy. The first element was an understanding of the benefits and considerations to be taken into account when using video research where we carefully reflected on our experience with the Living in Minca project for investigating this field. The second element was a summary of the video production stages (preproduction, production and postproduction) that were involved within the Living in Minca project. The final element was a reflection of the ethical challenges in video research and innovative disseminating practices as well as the impact created by empowering the researched and reaching wider audiences.

This paper demonstrates that videos can be successfully combined with written case studies to be used both for pedagogic and non-pedagogic purposes and also for promoting social justice by empowering organisations which are part of the 'Cinderella' economy. We believe that there is indeed scope for further development of video research as an innovative mode of data analysis and research dissemination to reach diverse, non-traditional audiences, making research more accessible and easier to share. With this paper, rather than accepting traditional scientific methodology and research, from design to dissemination, we are bringing a methodology that attempts to change current research methodological practices by going beyond the academic world and empowering the researched. We expected to provide a useful resource to aid novice researchers to think through the potential use of non-conventional methods, as we strongly believe that academics need to adapt to the 21<sup>st</sup> century and embrace new technologies to have a greater impact. What is the point of creating knowledge if we do not share with the wider society and the researched cannot benefit from it?

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## ENDNOTES

- <sup>1</sup> Cinderella is a folk tale embodying a myth-element of unjust oppression, where a beautiful young woman is treated like a servant by her cruel stepmother and stepsisters, living in unfortunate circumstances, that are suddenly changed to remarkable fortune when she met a prince.
- <sup>2</sup> As a broad concept, social injustice in a society is represented by an unfair and biased treatment, discrimination, institutionalised domination, oppression and unequal opportunities (Banai et al., 2011).
- <sup>3</sup> Living in Minca is an international platform established in 2012 as an initiative to promote social and solidarity economy initiatives around the world through research, films and blogs. For more details: [www.livinginminca.org](http://www.livinginminca.org).